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Canadian Moving Picture DIGEST

Established 1915
Publication Weekly
Subscription: $5.00 yearly
Telephone: WAverley 4929
259 Spadina Ave., Toronto
Digest International Press Film Service syndicating 500 leading newspapers in Canada, U.S.A. and Great Britain.
Cable: Ontocanada

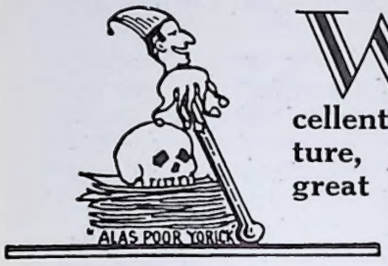
RAY LEWIS
Editor and Publisher
THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Published by Canadian Moving Picture Digest Company, Limited

Representatives:
Leon S. Stone
Elgin St., Gordon, N.S.W., Australia.

Vol. 29, No. 10 | TORONTO 2, CANADA | June 26th, 1937

MR. CHAMBERLAIN'S CABINET



WE have had the "Cabinet of Dr. Calagiri," an excellent silent motion picture, which taught us a great deal about the new technique of motion pictures, bringing photography to a very near state of perfection, and introducing the camera as an actor of the screen as well as a photographer.

The Cabinet of Neville Chamberlain, the new Prime Minister of England, will teach us something we do not know, or will not learn about Motion Pictures, if those who are directly interested do not bestir themselves.

It appears that every profession, every trade has its own guild through which it governs itself. The Industry of Motion Pictures in England appears to be the one exception; and, that is the reason the Government is suggesting to the Film Industry, that if it does not "get-together" on the order of the other Guilds, the Government will establish a Guild for it, which will be Legislative Control.

The history of trades and professions in England has been established on the order of Guilds, and the Guilds are composed of the members of their respective trades, or professions. They enact rules, pass judgments and arbitrate.

It is no compliment to the quality, or ability of the British Film Industry, which has such excellent precedent to follow, that the Government feels urged to assume control.

Have we given you an idea? Don't feel badly that it came from Canada. You know we are in the family, we're British!

BARTHOLOMEW'S BEST ROLE

"CAPTAINS COURAGEOUS," the M-G-M adaptation of the Rudyard Kipling story, with Spencer Tracy and Lionel Barrymore as co-stars with Freddie Bartholomew, gives the English lad the best role he has yet played. Even better than "David Copperfield".

The picture is playing to packed business at the Empire, London. Spencer Tracy and Lionel Barrymore have great characterizations. With the exception of a few scenes showing Bartholomew at home, at school, and on an ocean liner, the entire setting is on board a fishing schooner which has hoisted its sails for the "big catch".

Here is a picture without triangles, or the so-called love interests, without which latter interest few pictures survive the box-office test; and yet here is as tense and concentrated an appeal as may be found in the greatest love story ever told.

It is a man's acting picture essentially, with no women having anything else but atmospheric bits; but the women love it, because it has timbre, it is alive, human and real, also it has a child which men mother, in a test to make or break that spoiled child of riches into a recognition of human values.

The boy finds himself, even as you and I, when he "has to take it". The pills of life are bitter, but the survival is sweet! The boy survives magnificently, as for Leo, he is so good "at sea" — remember "Mutiny on the Bounty" — he will be making Father Neptune "cross the bar". The bar referred to, my friends, is the Equator, it has no brass rail foot-rest!

RAY PRESENTS

RAY LEWIS

THEY did the House of Commons the other day at the Denham Studios, with Anna Neagle as "Victoria"; it was one of the BIG sets, and it looks as if this Herbert Wilcox production is to be one of the big pictures for RKO Radio.

The confirmation has just come through, as I write, of the Alexander Korda-United Artists deal, whereby Korda buys, in conjunction with Samuel Goldwyn, the shares of Charlie Chaplin, Mary Pickford and Douglas Fairbanks Sr., giving London Films now an equal ownership with Samuel Goldwyn in United Artists.

The press, here, hail the purchase as of great importance to the future of the British Film Industry, and state, that Korda has accomplished more for British Films, by this American buy, than all the legislators have done with Quota, etc.

I have often wondered why British Film capital did not direct itself towards becoming an integral part of the American Film Industry, since that market was such a desirable one for the future of British Film production. Now, I see that it is happening.

C. M. WOLFE had the right idea when he interested the English milling magnate, J. A. Rank to form one of the members of the ten year voting trust, holding over 90 per cent of the common stock of Universal, which was acquired for $5,500,000, in April of 1936.

The other two members of the voting trust are A. H. Giannini, who is president of Standard Capital and J. C. Cowdin. The common stock purchased from Carl Laemmle and his associates in accordance with an option which was given to C. E. Rogers and the Standard Capital Co.

The English tie-up, states the English press, was the result of an agreement between the new Universal holding company, Standard Capital, and the English syndicate, which has as its important members, Lord Portal and J. A. Rank. The English syndicate operates General Film Distributors, of which company, C. M. Wolfe is the head.

In the Universal reorganization, Universal's British subsidiary was merged with G.F.D. C. M. Wolfe and Herbert Wilcox were elected members of the Universal Productions Board.

YOU are familiar with the 20th Century-Fox, Metro-Goldwyn-Mayer tie-up with Gaumont-British, and the association of John Maxwell's company with 20th Century-Fox, Metro-Goldwyn-Mayer through Mr. Maxwell's recent Gaumont-British deal with the Ostrers!

You are also familiar with the fact, that there is a holding company for Columbia Pictures, and a controlling voting trust, the latter which holds 96 per cent of the voting stock of that company, and that the trust consists of A. H. Giannini and Jack Cohn.

You can figure the tie-ups out for yourself, these are but a few of them, but sufficient for normal intelligence to conclude that the Anglo-American Film Alliance is not a future possibility, it is with us now; and, that all the falderal of keeping the British Film Industry British, does not lead anyone in the Industry to conclude, that British financiers and film interests will return the American dollars which they received for American partnerships, nor will the Americans give up the British pounds, shillings and pence which they received, when they sold their American Film Interests or shares.

THERE is only commendation for Korda, for the Anglo-American deal he arranged. Headlines in the press, here, and searching through the American trade papers, and the general American news sheets, I fail to find any editor, or publisher of any newspaper being prepared to start some anti-British film propaganda, for fear that the British will monopolize the American Film Industry, and that the people of America will soon be saying "Colossal, definitely, by jove, ripping dontcherknow, strike me pink", instead of "okay, kid, right, soitinly, yowsir, yep, sure thing, etc."

Korda has told the press here, "We shall produce on a large scale".

The London Daily Mail's feature article on the deal, by R. A. Pugh, contains this pleasing information. "With dramatic suddeness, Mr. Korda, by buying a big interest in United Aritists Corp., has placed the production of British and American pictures on an equal footing for the first time.

"It will be now possible for British producers to make films on the biggest Hollywood scale, knowing that they can command equally with Hollywood the world market".

That should give the C.E.A. and K.R.S. committees, plus Dr. Burgin, a bit of a well-earned rest, for all of the above-mentioned have been very busy on the new British Film Quota legislation.

BY the way, Dr. Leslie Burgin has been appointed Minister of Transport in the National Government, under the premiership of Mr. Neville Chamberlain. Dr. Burgin was

(*Continued on Page 7*)

Charles Boyer, Claudette Colbert and Basil Rathbone Head Cast In Warner Bros. "Tovarich"

RKO RADIO CONVENTION NEWS

FIFTY-SIX FEATURES AND ONE-HUNDRED NINETY-EIGHT SHORTS ON RKO RADIO PICTURES' 1937-8 SCHEDULE

FIFTY-SIX feature pictures and one hundred ninety-eight short films, including the pioneer newsreel, Pathe News, will be released throughout the world by RKO Radio Pictures during the 1937-38 season, Ned E. Depinet, Vice-President, announced at the annual sales convention at the Ambassador Hotel.

Fred Astaire and Ginger Rogers, co-starred in an Irving Berlin musical and in individual attractions; Katharine Hepburn, Barbara Stanwyck, Lily Pons, Joe E. Brown, Bobby Breen, Wheeler and Woolsey and other established cinema favorites, continue under the Radio antennae.

Irene Dunne returns to the fold, as do Miriam Hopkins and Mitzi Green, now grown up. Other newcomers include Nino Martini, Charles Boyer, Bob Burns and numerous youthful personalities, including Joan Fontaine, will command attention on the new program.

Herbert Marshall, Ann Sothern, Gene Raymond, Cary Grant, Burgess Meredith, Harriet Hilliard, Joel McCrea, Louis Hayward, Joe Penner, Milton Berle, Anne Shirley, Fred Stone, Margot Grahame, Erik Rhodes, Preston Foster, John Beal, Eduardo Ciannelli, Walter Abel, James Gleason, James Ellison, Onslow Stevens, Eric Blore, Lucille Ball, Thelma Leeds, Ray Mayer and Billy Gilbert are among the other personalities to appear under the RKO Radio banner.

RKO RADIO DEBUT OF WALT DISNEY

WALT DISNEY'S greatest achievement, "Snow White and the Seven Dwarfs", a full-length feature in Technicolor, will highspot this great producer's premiere presentations on the RKO Radio schedule, which will welcome Mickey Mouse, Donald Duck and the Silly Symphonies.

Play properties to be filmed include "Stage Door", the George S. Kaufman-Edna Ferber creation; "Having Wonderful Time", the Connolly-Kober vacation-time comedy, and "Irene", the Tierney-McCarthy musical with a record of "longest run musical on Broadway".

From England will come a spectacular production of "Victoria the Great", produced by Herbert Wilcox and co-starring Anton Walbrook and Anna Neagle.

"New Faces of 1938" will continue the idea of fostering new talent inaugurated with the current season's edition of the musical extravaganza.

Short subjects to the total number of one hundred ninety-eight will be distributed. Included in the array will be news, magazine, sports, musical, novelty and comedy subjects offering balanced and diversified entertainment. Edgar Kennedy and Leon Errol are representative stars of the two-reelers, while talent in short musicals will include name bands and stars like Rita Rio, Pinky Tomlin and Sunnie O'Dea. Pathe News will cover news events and the March of Time will continue its dramatized news presentations.

STAFF OF PRODUCTION CHIEF BRISKIN

S. J. BRISKIN, Vice-President, is in charge of production at the RKO Radio Pictures studios in Hollywood where the major portion of the new season's product will be made. Sol Lesser, George Hirliman, Condor Pictures and Herbert Wilcox will produce at other studios. Wilcox produces in England.

Heading the list of producers working with Briskin at the studio are such outstanding leaders as Pandro S. Berman, Jesse Lasky and Edward Small and includes Maurice Cohen, Edward Kaufman, Al Lewis, Lee Marcus, Cliff Reid, Robert Sisk, William Sistrom and P. J. Wolfson.

Directors scheduled to make RKO Radio features include John Blystone, Christy Cabanne, Edward Cline, Wallace Fox, Howard Fawks, Ben Holmes, Leigh Jason, Edward Killy, Gregory LaCava, Lew Landers, Rowland V. Lee, Joseph Lerner, Rouben Mamoulian, George Nicholls, Jr., Richard Rosson, Mark Sandrich, Alfred Santell, Joseph Santley, William Seiter, George Stevens and Ben Stoloff.

Writers include F. Hugh Herbert, Dudley Nichols, Ernest Pagano, Benny Rubin, Allan Scott, Irwin Shaw, Viola Brothers Shore, Commander Frank Wead, Dorothy Yost.

Fred Astaire and Ginger Rogers will once again have Irving Berlin, composer of "Follow the Fleet" and "Top Hat" as their musical associate in an up-to-the-minute dancing-singing special again produced by Pandro S. Berman.

Astaire will star individually in a Pandro S. Berman production. Ginger Rogers will solo-star in the gala musical, "Irene", co-star with Katharine Hepburn in "Stage Door" and team with Charles Boyer in "Perfect Harmony".

Katharine Hepburn, in addition to co-starring with Miss Rogers in "Stage Door", will star alone in a Pandro S. Berman production.

Irene Dunne will star in two pictures, the first announced being "The Joy of Loving" with music, story and lyrics by Jerome Kern, Dorothy Fields and Herbert Fields. Felix Young will produce.

STARS OF RADIO OPERA AND SCREEN

BARBARA STANWYCK will star in two pictures at her home studio, in each to be supported by a top-flight male star.

Lily Pons, brilliant radio, opera and screen star, will make her third screen appearance in "The Girl in a Cage", an important musical attraction to be producer by Jesse L. Lasky. Jack Oakie, who appeared with Miss Pons in "That Girl from Paris", will be in the cast which to date includes Erik Rhodes.

Nino Martini, of opera, radio and screen, will star in "Music for Madame", in which the new personality, Joan Fontaine, will be his leading lady. Rudolph Friml will write the music and Gus Kahn the lyrics. Herb Magidson and Allie Wrubel will write additional music. Jesse L. Lasky will produce.

Miriam Hopkins returns for one picture to the RKO Radio banner, under which she appeared in "Becky Sharp", "The Richest Girl in the World" and "The Woman I Love".

Bobby Breen, nine-year-old singing star of radio and screen, will star in three productions to be produced by Sol Lesser. As heretofore Lesser will provide Bobby with all-star casts in stories by name writers and songs by noted composers.

(Continued on Page 7)

Metro's "Day At the Races" With Marx Bros., Smash Hit, Capitol, N.Y. Grossing Over $50,000 First Week.

DIGEST REVIEWS AND PREVIEWS

Loew's Theatre - Manager, Jules Bernstein

"THEY GAVE HIM A GUN"

METRO-GOLDWYN-MAYER

"Jay L."

THIS one is an interesting study of what happens to a decent, upstanding youth; who is drafted into the war, given a gun, and told to forget the creed, "Thou must not kill". He is told, that as long as he has that gun in his hands, he is as good a soldier as the oldest veteran. The youth absorbs all that he is told, and is changed from a natural coward to a dangerous killer. When he clears out a nest of German machine-gunners, with the deadly skill of his rifle, he is decorated both by the French and American governments, and as a result becomes more and more imbued with the idea that a gun means power.

THE war over, our hero marries the nurse who had cared for him when he was wounded, although she is actually in love with his buddy. The boy trades his soldier suit for civilian garb but he retains his gun, and becomes the head of a gang of racketeers. He meets up with his former war buddy, and the latter, still in love with the nurse, learns of the boy's manner of making money. When he tells the nurse, she frustrates a planned hold-up, and has her husband arrested. The boy decides to go straight, and pleads guilty, but in prison, he weakens, and once more with a gun in his hand, he escapes from prison, and flees to his wife and former buddy. The latter tells him of his love for the nurse, and the boy threatens to kill him, but lacks the nerve. In the end, the boy walks out to face the guns of the police, leaving the other two to find their happiness together.

IT is a powerful drama, and is told, sincerely and simply, without an over-abundance of unnecessary dialogue or action. The three principals, Franchot Tone, Spencer Tracy and Gladys George make their respective roles thoroughly plausible and convincing. Tone has a more dramatic role than he has ever had before, and his work in this picture merits more and better roles in the future. Tracy is Tracy and that simply means a great actor. This reviewer fails to remember one single picture in which Spencer Tracy was not outstanding, and "They Gave Him A Gun" is no exception. Miss Gladys George, brilliant star of the legitimate stage, and previously seen on the screen in "Valiant Is The Word For Carrie", makes the war nurse, a warm, vital character, who has your sympathy from the very beginning. Her rough and tumble scenes with Tracy are amusingly clever, especially in the exchange of words at close quarters.

THE principals carry most of the dialogue and very few of the supporting cast add anything but atmosphere. Only Mary Lou Treen and Edgar Dearing share a portion of the spotlight, with the former seen as a nurse, and Dearing as Tone's and Tracy's sergeant during the war, and later the police officer who causes Tone's death.

THE direction is by W. S. (Woody) Van Dyke, which, of course, means that it is the "mosta of the besta". There seems to be no limit to the versatile Mr. Van Dyke's versatility, for he can direct anything. Among the list of directorial achievements by Van Dyke you will find such widely divergent subjects as "Trader Horn", the two "Thin Man" pictures, "Naughty Marietta", "Love On the Run", "Forsaking All Others", and "San Francisco".

Imperial Theatre - Manager, Tom Daley

"THIS IS MY AFFAIR"

20th CENTURY-FOX

"MAN Bites Dog", that is news. "Joe Louis New Heavyweight Champion", that is also news, but the most startling news of recent times, is the fact that Robert "The Magnificent" Taylor, has established himself as an honest-to-God actor, and a good one at that.

THE time is 1901. McKinley is President of the United States. The war with Spain is victoriously over. Dewey is a hero, and the handsome Lieut. Richard Perry also comes in for his share of the glory. A band of bank robbers has been terrorizing the Middle West, and the U.S. Secret Service is helpless to combat the daring criminals. McKinley appoints Lieut. Perry a one-man secret service force, to discover the actual perpetrators of the crimes, and also the higher-up who is supplying them with the inside information they are receiving.

PERRY becomes Joe Patrick, a former bank robber, and through a series of events worms his way into the graces of Bat, the head of the gang. He also worms his way into the graces of Bat's half-sister, Lil, eventually falling in love with her. By his relationship with Lil, Joe incurs the bitter enmity of Jack, Bat's gorilla-like lieutenant, who has ideas regarding Lil, himself.

JOE tips off McKinley to a planned robbery, and when Bat is killed, Joe and Jock are captured and thrown in prison. Joe decides to remain in prison until he can find out from Jock the identity of the higher-up, and so refrains from communicating with McKinley. Joe and Jock are sentenced to hang, but it is only at the last moment, the day before the scheduled hanging, that Jock talks. Joe, jubilant, dispatches a letter to McKinley, but even as the letter is in the mails, McKinley is shot down by an assassin and dies. The arrangement between McKinley and Joe was a secret one, between them, and it appears that Joe is doomed.

TAYLOR, as Richard Perry, Alias Joe Patrick, gives a completely convincing performance, and one that is certain to win him a host of new fans, and not just for his looks, but for his talents as an actor, as well. Barbara Stanwyck, whom gossip has named as Taylor's real-life heart interest, is satisfactory as the girl in the case, while Victor McLaglen succeeds in stealing nearly every scene he is in. Brian Donlevy is the other principal, as Bat, the gang leader. Sidney Blackmer, previously associated with "heavy" roles, gives an outstanding character portrayal as Teddy Roosevelt, one of America's most famous Presidents. He not only looks like Roosevelt, but his characterization is in perfect line with all this reviewer has read concerning the famous leader of the "Rough Riders".

"Jay L."

United Artists to Offer Next Season's Product On Choice Of Flat Rentals Or Percentages.

RKO RADIO CONVENTION NEWS

(*Continued from Page* 5)

Joe E. Brown, cavern-mouthed comedian, will star in "Fit for a King", a David L. Loew production directed by Edward Sedgwick. Helen Mack, Paul Kelly, Halliwell Hobbes, Harry Davenport, Frank Reicher and Charles Lane are included in the cast to date.

Mitzi Green, famous as a child star and now a grown-up Broadway star, will headline in a Lew Brown and Ray Henderson musical titled "Love Below Freezing". Pandro S. Berman will produce.

George O'Brien, in his second year under the RKO Radio trade mark, will star in six pictures to be produced by Condor Pictures, of which George Hirliman is executive producer.

Wheeler and Woolsey, Bert and Bob, perennial teammates in movie mirth-making, will again co-star in a few features.

Richard Dix, veteran favorite, returns to RKO Radio after a year's absence under other auspices, in a picture to be produced by George A. Hirliman.

"VICTORIA THE GREAT" NOTABLE

"VICTORIA THE GREAT" will bring to the screen for the very first time the story of this beloved queen. Only recently did the British Government lift restrictions on stories dealing with Queen Victoria. Produced in England by Herbert Wilcox on a scale equal to that of "Henry the Eighth" and other big English historical romances, "Victoria the Great" co-stars Anton Walbrook and Anna Neagle. Walbrook has starred in America for RKO Radio in "The Soldier and the Lady". Wilcox, himself, directed from a script by Miles Malleson, responsible for "Nell Gwynne" and "Nine Days a Queen". H. B. Warner, American star, heads the supporting cast which numbers some of England's most noted players.

"Radio City Revels", a mammoth musical revue played against the background of New York's noted skyscraper amusement center, will offer a cast headed by Bob Burns, Jack Oakie, Victor Moore, Lucille Ball, Buster West and Melissa Mason. P. J. Wolfson will produce.

"The Life of the Party", a merry musical, will be the first release of the new season featuring a "laugh trust" composed of Joe Penner, Parkyakarkus, Victor Moore, Gene Raymond, Harriet Hilliard, Helen Broderick and Eric Blore. Herb Magidson and Allie Wrubel will provide the music for the Edward Kaufman production which William A. Seiter is directing.

"Having Wonderful Time", to be adapted from the current Broadway success depicting summer resort fun and romance, will be a Pandro S. Berman production. The Arthur Kober comedy produced in New York by Marc Connolly on February 20th seems destined to run all summer. Jack Oakie has been named for an important role.

RAY PRESENTS

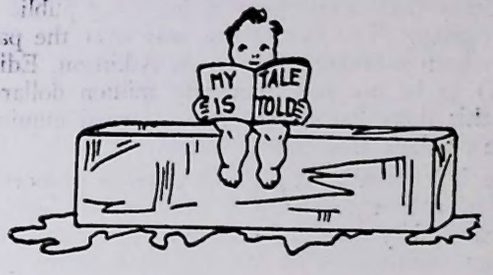
(*Continued from Page* 4)

Parliamentary Secretary to the Board of Trade since September of 1932. He is one of the outstanding members of the Liberal Nationals, a distinguished lawyer, and has a record of notable war service in Italy.

Returning to the Korda-United Artists deal, there is a rumour, that the Bank of America, of which Dr. Giannini is president, will invest $25,000,000 *in British film production.*

Korda told the press, that there will be no difficulty in securing finance, for American interests are ready to finance if British Interests are indifferent.

And, incidentally, Korda states, "more films, better films, fewer worries" are to be the new order of British Film Enterprise, and that he will proceed to produce in Technicolor.



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BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent)

ONE of the strangest features of the British Film Industry is the fact that a major part of its financing is done by the big Insurance Companies. To people accustomed to a very conservative system of investment on the part of insurance firms, this type of business must seem closely akin to insanity. Now, what with the precarious position of most of the large producing companies and the tremendous losses suffered in the past year, the underwriters are beginning to wonder where their money has disappeared. I understand, moreover, on very good authority, that a well-known investigator was lately called in by one of the biggest insurance people in England and his advice was, to say the least, pessimistic — not a chance of retrieving any of the great losses suffered.

The vital question is — where *does* the money go? A picture was lately shown in London which is supposed to have cost anywhere from a million and a quarter to a million and a half dollars — an English picture, mind you! The star of the picture was Marlene Dietrich — and I understand she was paid a fabulous sum for her part in the film — much more than Hollywood would have paid for the whole production. The big studios refuse to make pictures costing less than half a million dollars — yet George Arliss, shrewd business man that he is, said only last week that pictures costing that much were doomed to failure from the beginning.

Undoubtedly the whole British Film Industry set-up looks very much like a clever trick to catch the sucker-speculator. Let's look at *facts* for a moment — It is a well-known fact that there is no known instance of a British film-production company in which the ordinary shareholders—that is the general investing public—have not lost money. The loss in this way over the past ten years has been estimated (by G. A. Atkinson, Editor of The Era) to be not less than fifty million dollars. In spite of this there has never been a formal inquiry into the cause of these tremendous losses.

There is no doubt at all that a large proportion of the cost of a film goes into the pockets of high-placed executives — fifty thousand dollars a year is small money in the film business — as Mr. Atkinson points out, "It is a commonplace in film production to find men drawing three or four times the salary of a Cabinet Minister. . . . Much of the cost of the average film goes into the pockets of very few people who are all fantastically overpaid, with the result that they are as much engrossed in holding their jobs as they are in making films."

The amazing thing about all this is that the average American film over here does well if it books to thirty-five thousand pounds and the average English film would do well to take half that. Only about one film in five really pays for its keep; that is, of the seven hundred American and British pictures five hundred are losses from a money-earning point-of-view.

When I started in the Film Business, I worked for a small firm which turned out pictures costing between eight and ten thousand pounds, with a story and cast aimed not at the American market, nor at the London audience, but at the Provinces. These pictures used to gross between fifteen and twenty thousand pounds, which gave the company a nice profit. On the other hand, later on, I worked for an independent and more pretentious company which used to import Hollywood and Continental stars and made pictures costing between thirty and eighty thousand pounds — they did not make a profit on one film. It is interesting to note that the former company is still going strong after over thirty years in the business and that the latter firm only lasted eighteen months — just long enough for the executives to put away a nice tidy sum of the investor's money.

Obviously, a thorough *house-cleaning* is necessary before the British Film Industry will ever be able to command for itself a pre-eminent place in World Film Production.

TECHNICOLOUR THE RAGE

COLOUR has hit the British Studios! Apparently, the great success of Technicoloured "Wings of the Morning" and the tremendous interest aroused by the Coronation pictures in colour coupled with the colour tendencies in America have turned the attention of British Film Producers to the great possibilities of Colour. At any rate, nine pictures are definitely scheduled for production in the colour medium. Herbert Wilcox, impressed by the Diamond Jubilee sequence which he made in colour in "Victoria the Great", has decided to make Anna Neagle's next picture, "Nippy", in the same medium. London Films are preparing three — "The Drum", "Bicycle for Two", and "Red Shoes". Premier Stafford productions intend to make "Lady Precious Stream" in colour and Premier Films hope to do the same with "Dick Turpin Rides Again". Irving Asher will probably make two colour films this year at Teddington.

Apart from Colour, there isn't much news at the studios. Buddy Baer makes his first screen appearance in "Transatlantic Trouble", the new Max Miller film now on the floor at Teddington. Buddy does a lot of boxing in the picture and is cast as a world heavyweight. Ross Landon, the young Canadian I mentioned a few weeks ago, started his screen career last week at Teddington in "From a Dark Stairway" — a murder mystery. Anybody who wants to get an idea of what the best West-end restaurants are like without paying the bill should go to see "Press Button 'B'" which is now in production at Highbury. On a large set is a replica of the sherry bar at the Dorchester and another the famous open-air bar of Oddenino's on Regent Street.

"LOST HORIZON" A RECORD-BREAKER

I UNDERSTAND that Columbia's "Lost Horizon" which is now in its eighth week is breaking all records at the Tivoli — an additional screening has had to be arranged owing to the great public demand.

KORDA - GOLDWYN DEAL CERTAIN

JUST heard that Alexander Korda and Sam Goldwyn *will* exercise their option re-United Artists and will close the deal within three months. Korda declared that all arrangements for the financing had been completed. (N.B.—He also said that Walter Wanger is likely to produce several films in England.)

Young American seeks active Partnership in small but first class Motion Picture Theatre in or near Montreal. Details under

BOX 10 — DIGEST

Columbia Holds Annual Sales Convention, Ambassador, L.A.

WASHINGTON FILM DIGEST

(Special to The Canadian Moving Picture Digest by George W. Mehrtens, Columbia Trade Press Staff Correspondent)

WASHINGTON, D.C., June 21—(CTP)

PROSPECT of a new British-American trade treaty in the immediate future to give added protection to the Motion Picture business, was considerably dimmed here this week when Major F. L. Herron of the Hays office, told Canadian Moving Picture Digest that his visit to Washington and the State Department was not to register the Industry's protest against the proposed British quota, as was previously reported in Industry circles in New York.

"The quota matter is being handled through London," Major Herron stated, "Of course we are all interested in cooperating wherever possible, but it is London's job. Several months ago informally and unofficially our embassy in London made representation to the British Government concerning the proposed quota. This attitude still remains."

In reviewing the situation Major Herron pointed out that the United States already has to pay very heavily for the privilege of doing business in England since one quarter of the product and the cast has to be of British origin. The present law runs out next year and the proposed British quota would raise restrictions indefinitely.

On the prospect of any imminent general Anglo-American trade treaty Major Herron was inclined to be negative. "Press reports indicate both Commons and Lords are hopping over Runciman for deigning to propose such a treaty with the United States," he said.

Asked concerning the Hobbs Resolution now before the present session of Congress and pending in the House Rules Committee calling for a probe of the industry and particularly the Hays Office, Major Herron stated that such matters were of a domestic nature and were not within his province, but added that Congress "can go ahead and investigate — we have nothing to conceal and we will give our utmost cooperation in any way we can."

Major Herron preferred to describe his visit to Washington as concerned with "censorship and regular routine foreign matters". He admitted contacting numerous embassies as well as the State Department. One of these Embassies was the Italian where there is still some censorship problem, Herron said.

THEATRE ADMISSIONS STILL RISING

AGAIN another month goes by in the fiscal year and the Treasury Department's Bureau of Internal Revenue, reports an optimistic and highly encouraging increase in the number of Theatre admissions taxes in 1937 over the same month in 1936. Admissions taxes from theatres and places of amusement according to the recent report jumped from $1,318,765.57 in May, 1936 all the way up to $1,537,119.30 which in any man's business is a considerable increase.

Based on admissions receipts for the month of May, 1937 as compared with the same month in 1936 these tax receipts represent an increase of $218,353.73. While not so great an increase Club Dues nevertheless rose $45,098.31, the report states.

CHARLES LAUGHTON CHARGED

CHARLES LAUGHTON, famed British movie actor, went from the studio spotlight into the Congressional spotlight last week, when he was charged before the Joint House and Senate Committee on Tax Avoidance with tax-dodging by paying his salary to a British Corporation.

The versatile character actor, who has made himself famous throughout the world for his portrayal of Captain Bligh in "Mutiny on the Bounty" and as the tyranical father in "The Barretts of Wimpole Street", was charged with paying his salary to a British Company and thereby reducing his income tax payments to the United States.

Elmer Irey chief of the intelligence division of the Internal Revenue Bureau, said Laughton's action may be perfectly legal but cited the case to support the Administration's request for "practical legislation" to close income tax loopholes.

Laughton was one of seven individuals named by Irey. He added, "under the contract the British company paid Laughton $20,000 in 1935 and in the same year his motion picture earnings of $190,000 went to the British Company which thus, of course, got all his income."

CONTROVERSIAL NEWSREEL

SENATOR Robert (Fighting Bob) La Follette, Chairman of the Senate Civil Liberties Committee, announced this week that his Committee will show publicly the suppressed Paramount newsreel film made of the Memorial Day riots in Chicago. The Wisconsin Senator stated that the film would be shown when the Committee proceeds with public hearings.

"As chairman of the Committee," Senator La Follette said, "I regard this film as important but no complete evidence concerning the events which transpired on that day." La Follette declared the press would be given an opportunity to get all the testimony "including that portion of it which is revealed by this newsreel".

STAMPS REVENUE FOR CUBAN PICTURES

ASSISTANT Trade Commissioner John P. Hoover, at Habana, reports that provision for the establishment of a National Motion Picture Board is made in a bill passed by the Cuban Senate, June 2, 1937, and referred to the House of Representatives, according to an item in the Habana Press. The bill seeks to promote the development of a Cuban Motion Picture Industry by providing for the encouragement of local talent and for the regulation of picture production, the Board's activities to be financed through the annual sale of a $100,000 issue of postage stamps.

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